



Jeff Beck truth



SHAPES OF THINGS

LET ME LOVE YOU

**(WALK ME OUT IN THE)
MORNING DEW**

YOU SHOOK ME

OL' MAN RIVER

GREENSLEEVES

ROCK MY PLIMSOUL

BECK'S BOLERO

BLUES DELUXE

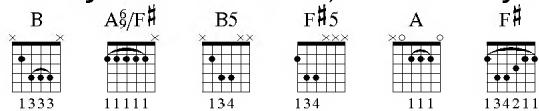
I AIN'T SUPERSTITIOUS

from Jeff Beck - *The Best of Beck*

Shapes of Things

Words and Music by Paul Samwell-Smith, James McCarty and Keith Relf

Gtr. 2: Open G7 tuning:
(low to high) B \downarrow -D \downarrow -G \downarrow -D \downarrow -F \downarrow -B \downarrow



Intro

Moderately slow ♩ = 85

Gtr. 2 (dist.) A Amaj7/G# A6/F# A/E

f w/ slide

TAB

Gtr. 1 (slight dist.) mp slight P.M.

TAB

Verse

B A/B B

(Rod Stewart) 1. Shapes _____ of things be - fore _____ my eyes _____ just

Gtr. 2 *pp mf *Vol. swells

Gtr. 3 (dist.) mf

Gtr. 1

TAB

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A/B B A/B

in my lone - ly frame, my eyes just hurt my

(14) 17 16 17 16 17 16 4 4 6 4 6 (6) 4 6 4 6 (6) 7 9 7 6 8 7 9

*hold bend

*Hold bend while performing hammer-on/pull-off sequence.

p *mf* let ring

3 3 3 3 4 4 4 4 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2

2 4 2

B A/B

brain. Will time make men more

4 6 4 6 (6) 4 6 4 6 (6) (6) (6)

p *mf*

15 15 16 16 16 (16) 14 (14) (14)

4 4 4 4 4 4 4 4 2

2 2

Gtrs. 2 & 3 tacet
A

Amaj7/G# A6/F# A/E

sane?

Gtr. 1

slight P.M.

Chorus

E5 N.C. D5 N.C. E5 N.C. D

Come to - mor - row, _____ will I be old - er? _____ Come to - mor - row, _____

Gtr. 3

grad. bend 1 1/2 1

10/14 10/14

Gtr. 1

N.C. E N.C. D N.C.

may I be a sol - dier? — Now, lis - ten: Come to - mor - row, _____ May-be I'm old - er _____

grad. bend 1 1/2

10/13 10/14

Gtr. 2 tacet
 A/B

Gtr. 3

A

Amaj7/G#

Gtr. 1

slight P.M.

Musical score for guitar, measures 11-20. Treble clef, key of D major. Measure 11: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 12: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 13: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 14: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 15: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 16: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 17: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 18: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 19: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 20: quarter note D5, quarter note E5, quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Fingering: 10, 7, 9, 7, 9, 1 1/2, 1/2, 1 1/2, 1, 1 1/2, 1, 1 1/2, 1, 1 1/2, 1, 1 1/2, 1, 1 1/2, 1, 1 1/2, 1. Dynamics: slight P.M.

Guitar Solo

B5
Rhy. Fig. 2

F#5

Gtr. 1

Gtr. 2

mf

p

12

(12)

15

Gtr. 3

1

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

1 1/2

6

6

6

6

6

6

6

6

6

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (3 times)
B5

(15)

(15)

19

(19)

1 1/2

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3/4

1

3/4

1

3/4

1

3/4

1

3/4

1

3/4

*F#m/A

B5

15

(15)

12

let ring - - - -

4

4

4

4

6

4

4

6

4

4

6

4

4

6

4

4

6

4

4

*Bass plays A.

*A⁸ *Sva* B

21 19 24 (24) 28

**Hypothetical fret locations

*Chord symbols reflect overall harmony, next 10 meas

Sva A⁸

(28) (28) 26 19

B A⁸

24 24

Free time

A

F#

Gtr 1

(cont in notation)

Lis - ten to this:

pp < *f*

steady gliss

grad bend

1 2 (9) 1 2

rake | P.M.

2

Verse

Tempo 1

B

A/B

B

3. Here with - in my lone - ly frame, my

Gtr 2

loco

mf

4 10 16 16 16 16
4 10 16 16 16 16

Gtr 3

let ring

let ring

let ring

4 4 4 4 2 2 2 2 2 2 4 4 2 2

Gtr 1

4 4 4 4 4 4 6 6 4 4 2
4 4 4 4 4 4 6 6 4 4 2
4 4 4 4 4 4 6 6 4 4 2
2 2 2 2 2 2 6 2 4 4 2

2 4 2 2 4 2 4 2 0 0

Gtr 1 tacet
B7

B5

Sva

loco

*Hypothetical fret locations

let ring

fdbk

Pitch C#

**Roll back vol knob

from Jeff Beck - *Truth*

Let Me Love You

Words and Music by Rod Stewart and Jeff Beck

Intro

Moderately ♩ = 95 (♩ ♩ ♩)

Gtr 2 (dist) N.C.

*F#7

f grad release

TAB

B7 F#7

(Rod Stewart) 1. O - va here. Let me

grad bend P S string noise

The first system of the musical score is in the key of D major (two sharps). It begins with a guitar staff showing a B7 chord and a melodic line. The bass staff has a similar melodic line. The guitar staff includes a 'grad bend' (gradual bend) and 'P S' (pick scrape) techniques. The bass staff has a 'string noise' section. The system ends with a double bar line.

Verse F#7

love you, ba - by. You're driv - in' my poor heart cra - zy.

tr~~~~~ P.M. 1

The second system of the musical score is in the key of D major. It begins with a guitar staff showing a melodic line. The bass staff has a similar melodic line. The guitar staff includes a 'tr~~~~~' (trill) and 'P.M. 1' (pick mute) techniques. The bass staff has a 'tr~~~~~' (trill) and 'P.M. 1' (pick mute) techniques. The system ends with a double bar line.

B7

Let me love you, ba - by. You're

1 1 2 1 2 (6)

P.M. 1

The third system of the musical score is in the key of D major. It begins with a guitar staff showing a melodic line. The bass staff has a similar melodic line. The guitar staff includes a '1 1 2 1 2 (6)' (bend) and 'P.M. 1' (pick mute) techniques. The bass staff has a '1 1 2 1 2 (6)' (bend) and 'P.M. 1' (pick mute) techniques. The system ends with a double bar line.

F#7

driv - in' my poor heart cra - zy.

The first system of guitar notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody line with a fermata over the word 'heart'. The middle staff is a treble clef with a key signature of two sharps, containing a bass line with a fermata over the word 'heart'. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with a fermata over the word 'heart'. The lyrics 'driv - in' my poor heart cra - zy.' are written below the top staff.

C#7 B7

When I'm with you, wom - an, my whole life seems so ha -

The second system of guitar notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody line with a fermata over the word 'ha -'. The middle staff is a treble clef with a key signature of two sharps, containing a bass line with a fermata over the word 'ha -'. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with a fermata over the word 'ha -'. The lyrics 'When I'm with you, wom - an, my whole life seems so ha -' are written below the top staff.

F#7

- zy. 2. Ah, don't you know that

The third system of guitar notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody line with a fermata over the word 'zy.'. The middle staff is a treble clef with a key signature of two sharps, containing a bass line with a fermata over the word 'zy.'. The bottom staff is a bass clef with a key signature of two sharps, containing a bass line with a fermata over the word 'zy.'. The lyrics '- zy. 2. Ah, don't you know that' are written below the top staff.

F#7

B7

F#7

C#7

No, I know, I know, I know. Oo ee, ba - by, you

Musical score for the song "No, I know, I know, I know. Oo ee, ba - by, you". The score is written for a single melodic line and a multi-measure rest. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. The lyrics are: "No, I know, I know, I know. Oo ee, ba - by, you". The score includes various musical notations such as notes, rests, and multi-measure rests. The first system shows the melody for the first line of the song. The second system shows the melody for the second line of the song. The third system shows the melody for the third line of the song. The fourth system shows the melody for the fourth line of the song. The fifth system shows the melody for the fifth line of the song. The sixth system shows the melody for the sixth line of the song. The seventh system shows the melody for the seventh line of the song. The eighth system shows the melody for the eighth line of the song. The ninth system shows the melody for the ninth line of the song. The tenth system shows the melody for the tenth line of the song. The eleventh system shows the melody for the eleventh line of the song. The twelfth system shows the melody for the twelfth line of the song. The thirteenth system shows the melody for the thirteenth line of the song. The fourteenth system shows the melody for the fourteenth line of the song. The fifteenth system shows the melody for the fifteenth line of the song. The sixteenth system shows the melody for the sixteenth line of the song. The seventeenth system shows the melody for the seventeenth line of the song. The eighteenth system shows the melody for the eighteenth line of the song. The nineteenth system shows the melody for the nineteenth line of the song. The twentieth system shows the melody for the twentieth line of the song.

The musical score for 'F#7' is presented in two systems. The first system shows a guitar melody in the treble clef and a bass line in the bass clef. The guitar melody features a triplet of eighth notes, a quarter note, and a triplet of eighth notes. The bass line includes a triplet of eighth notes, a quarter note, and a triplet of eighth notes. The second system continues the melody and bass line, with the guitar melody featuring a triplet of eighth notes, a quarter note, and a triplet of eighth notes. The bass line includes a triplet of eighth notes, a quarter note, and a triplet of eighth notes.

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part with a treble clef and a key signature of two sharps (F# and C#), and a piano part with a treble clef and a key signature of two sharps. The guitar part features a chorus section with a treble clef and a key signature of two sharps, and a verse section with a treble clef and a key signature of two sharps. The piano part features a chorus section with a treble clef and a key signature of two sharps, and a verse section with a treble clef and a key signature of two sharps. The guitar part includes a chorus section with a treble clef and a key signature of two sharps, and a verse section with a treble clef and a key signature of two sharps. The piano part includes a chorus section with a treble clef and a key signature of two sharps, and a verse section with a treble clef and a key signature of two sharps. The guitar part includes a chorus section with a treble clef and a key signature of two sharps, and a verse section with a treble clef and a key signature of two sharps. The piano part includes a chorus section with a treble clef and a key signature of two sharps, and a verse section with a treble clef and a key signature of two sharps.

Musical score for guitar, showing a melody in the treble clef and a bass line in the bass clef. The key signature is F# major (three sharps). The melody is marked with F#7 and C#7 chords. The bass line includes fret numbers and fingering. The score is divided into three measures.

The musical score for "The Sound of Silence" is presented in three systems. The first system shows the guitar part in treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. The guitar part is marked with a B7 chord and a F#7 chord. The piano part is in bass clef, showing a sequence of chords and a melodic line. The drum part is in bass clef, showing a sequence of beats and rests. The second system continues the guitar and piano parts, with the guitar part marked with a B7 chord and a F#7 chord. The piano part shows a sequence of chords and a melodic line. The drum part shows a sequence of beats and rests. The third system shows the guitar part in treble clef, the piano part in bass clef, and the drum part in bass clef. The guitar part is marked with a B7 chord and a F#7 chord. The piano part shows a sequence of chords and a melodic line. The drum part shows a sequence of beats and rests.

3. Ba - by, when you walk, you shake like a wil - low tree.

F#7

Eas - y with this one.

2/4 4 4 4 6 4 4 4 4 6 9 11

Outro

F#7

Let me love you, ba - by.

12 (12) 12 (12) 11 13 11 13 (13) 11 13

w slide

11 11 11 9 11 11 11 11 9 11 11 11 11 9

B7

Love you, babe. I know, I know, I know.

14 14 14 14 12 14 14 14 14 12 13 11

11 11 11 11 11 14 16 16 16 16 16 16 14 16 16 16 16 16 16 16 8

F#7 C#7

Let me love you, ba - by. Oh, you

F#7

let me love you. What you got.

Let me love you, ba - by. Love

B7

you, ba - by. An - y old way you choose it.

let ring

PM

PM

(9)

X

9 10 9 10 9 10 9

9 10 9 10 9

(11) 11 11 11 8 2

F#7 C#7

I don't mind which time you call me. Ah, ah,

PM

PM

PM

let ring

9

10 12 11

11

0 0 0 0

0 0 3 4 4 4

2 2 9 9 11 8 8 8 4 9 11 6 5 4 0 0 5 5

B7 F#7

yeah. You're driv - in' my poor heart

let ring

0 0

2 2

2 2

7 4 7 7 5 4 4 3 2

3 2 2 4 4 2 4 2 4 2 4 2 4 2 4 2 2 2

cra - zy. Let me love you, ba - by.

w out slide

Love you, ba - by.

Ear - ly in the morn - in' time, ah,

B7

PS 1 1 4

steady gliss

F#7

lat - er in the eve - nin'.

Sva

Let me

6

1 14 17 14 1 14 17 14 1 14 17 14 1 14 17 14 1 14 17 14 1 1 2

9 9 9 9 9 7 7 9 9 9 9 11 9 9 9 11 9 9 11 9 9 11 11 11 X X 11 11 X X

C#7 **B7 N.C.** **Gtr 2 tacet**

love you, ba - by. You're driv - in' my poor heart

Sva

PS

(17)

X

6 X 7 7 7 6 5 4 4 4 4 4 4 3 2 2 2 2 2 2 2 2 2 2

G9 **F#7** **N.C.**

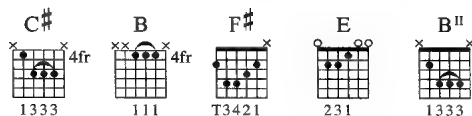
cra - zy.

Gtr 1

2 2

(Walk Me Out in The) Morning Dew

Words and Music by Bonnie Dobson and Tim Rose



Intro
Moderately ♩ = 108

(Bagpipe) 7 sec.

*C#5

**Gtrs. 1 & 2

mf w/ bar

TAB

2 4 4 (4) 11 11 (11) 9 9 11

*Chord symbols reflect overall harmony.

**Gtr. 1 (slight dist.); Gtr. 2 (dist.): w/ wah-wah & delay. Set vol. knob at 1/2 volume.
Composite arrangement

let ring -----

w/ bar

1/2

w/ bar w/ bar

2 4 4 5 4 (5) 4 4 6 (6)

Verse

C# B F# C#

Rod Stewart: 1. Walk me out in the morn - in' dew, my hon-ey.

Gtr. 2

mp

2

Gtr. 1

6 6 4 4 6 6 6 6

B

F#

C#

Please _ walk me out _ in the morn - in' _ dew, some - time. _

The first system includes a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Please _ walk me out _ in the morn - in' _ dew, some - time. _". Below the vocal line is a piano accompaniment in treble clef, and below that is a guitar part in treble clef. The guitar part consists of four measures, each with a single note and a duration of 6/4.

F#

E

B

C#

Can't walk you out _ in no morn - in' dew, I'm sor - ry, I'm sor - ry.

The second system includes a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Can't walk you out _ in no morn - in' dew, I'm sor - ry, I'm sor - ry.". Below the vocal line is a piano accompaniment in treble clef, and below that is a guitar part in treble clef. The guitar part consists of four measures, each with a single note and a duration of 6/4.

F#

E

B

C#

Can't walk you out ____ in ____ no morn - in' ____ dew, ____ oo. ____

mp

2 2 (2) 6

3 3 2 4 6 4 6

3 3 2 4 6 4 6

Verse

Gtr. 1 tacet

C#

B

F#

C#

2. Thought I heard ____ a young ____ man ____ cry ____ in' ____

Gtr. 2 *mf* 3

P.M.

*

9 9 1 1 1/2 1 1/2 1 1/2

†Played slightly ahead of the beat.

*Increase vol. knob to 3/4 volume.

B

F#

C#

Thought I ____ heard ____ a young ____ man ____ cry ____ in' to - day. ____

1/2 1 1 1 1 1

1/2 1 1 1 1 1

F# E B C#

You did - n't hear ___ no ___ young ___ man cry - in'.

P.M. -----

F# E B C# B C#

You ___ did not ___ hear ___ no ___ young man ___ cry - in'.

* *mp* Harm. ** *mf* *** *f*

*Decrease vol. knob to 1/4 volume.

**Increase vol. knob to 3/4 volume.

***Vol. swell to full volume.

Chorus

C#
Rhy. Fig. 1

Gtr. 1

C# B C# B C#

Thought I heard ___ a young ___ girl ___ cry - in'.

Gtr. 2

B

Thought I heard ___

P.M. -----

C# B C#

a young girl cry in'

P.M. -----

(4)

End Rhy. Fig. 1 F# Rhy. Fig. 2 E

You, you did not

*Vibrato bent note only.

B¹¹ C# B C# End Rhy. Fig. 2

hear no young girl cry in'. I'm sor - ry, but ya know ya did n't.

(11)

Interlude

F# Rhy. Fig. 3 E B¹¹ C#5 End Rhy. Fig. 3 (cont. in notation)

You did not hear no young man cry in'.

**Gtrs. 1 & 2
mf
w/ bar w/ bar

*Decrease vol. knob to 1/2 volume.
**Composite arrangement

w/ bar w/ bar w/ bar

Verse

C# B Gtr. 1 tacet F#

3. Now there is no more morn in'

w/ bar

C# B C# B F#

dew. Now there is no more morn in'

Gtr. 2
*f

*full vol.

C#

no more morn - in' dew. Be -

Gtr. 1: w/ Rhy. Fig. 2 (2 times, simile)

F# E B C#

cause, - be - cause, be - cause - what they've been say - in' all these years has - come true. -

F# E B

And you know, - on - ly you - know that, there's no - more morn -

Gtr. 1: w/ Rhy. Fig. 1 (simile)

C# B

in' dew. Now, - now there - is -

C#

no more morn - in' dew.

18 18 18 18 0

B

C#

Peo - ple, you know that there's no more morn - in' dew.

1/2 P.M.

9 8 9 9 9 6 6

Gtr. 1: w/ Rhy. Fig. 2 (simile)

F#

E

B

Be - cause, be - cause what they've been say - in' all these

6 8 6 8 6 8 6 8 6 6 18

Gtr. 1: w/ Rhy. Fig. 3 (simile)

F#

E

years has come true, and it had to hap - pen. You know

tr w/ bar mf

6 7 2 0

*Decrease vol. knob to 1/2 volume.

from Jeff Beck - *Truth*

You Shook Me

Words and Music by Willie Dixon and J.B. Lenoir

Intro

Moderately slow ♩. = 58

N.C.

Verse

* F#7

(Rod Stewart) 1. You know, you shook me, _____ yeah.

Gtr 1 (dist)

f w wah-wah

TAB

2 2 2 2 2 2 2 2 9 9 11 10 11

* Chord symbols reflect overall harmony

You shook me all _____ night long, _____ yes, you did. You know that you

9 9 11 10 (10) 11 (11) 2 2 2 2 2 2 1 2 5 2 4 2 5 2 5 2 (2+) 8 7 5

B7

shook me. _____ You shook me, ah, all _____ night

8 7 9 9 9 8 8 8 0

8 7 9 9 9 8 8 8 0

F#7

long. And the way that you

* Played behind the beat

C#7 B7

love me, ba - by, you know what you do? You mess up my head be - yond.

F#7 C#7 Verse F#7

Take this. 2. You know you love me

B7 F#7

just like a hur - ri - cane. You know you

grad bend fdbk

B7 F#7

love me _____ just like a hur - ri - cane, ah.

C#7 B7

And the way that you _____ love me, ba - by, you mess up my head _____ be - yond,

F#7

I'm so hap - py.

Outro
E5

Come on.

* + closed (toe down), ∅ open (toe up)

[illegible]

from Jeff Beck - *Truth*

Ol' Man River

from SHOW BOAT
 Lyrics by Oscar Hammerstein II
 Music by Jerome Kern

Intro

Slowly ♩ = 59 (♩ ♩)

*N.C.

(Organ, Bass & Drums)

8

Verse

**A

D6

A7

D6

(Rod Stewart) 1. Old Man Riv - er, _____

that Old Man Riv - er,

Gtr 1 (slight dist)

8

mf

T
A
B

*Not indicative of ensemble harmony

**Chord symbols reflect overall harmony

A7

D6

A

E/G#

F#m

E

he don't say noth - in'

but he must know some - thin'.

That _____

Old Man Riv - er,

Esus4

E

A

D6

A

E

he just keeps _____

roll - ing a - long. _____

2. He _____

Verse

A D6 A7 D6 A7 D6

— don't plant ta - ters, — and we all know he don't pick cot - ton. But them that plant 'em

Fingerings: 5/6, 7/7, 5/6, 7/7, 5/6, 7/9, 7/7

A E/G# F#m E Esus4 E

are soon — for - got - ten. And Old Man Riv - er, — he just keeps —

Fingerings: 7/9, 7/9, 2/2, 2/2, 9/9, 4/4, 9/7, 9/7, 9/7

A D6 A Bridge C#m G#sus4 G#

roll - ing a - long. Oh, yes, he does. You and me, we

Fingerings: 5/6, 7/7, 7/7, 5/6, 5/6, 9/9, 8/8, 8/8

C#m G#sus4 G# C#m G#sus4 G# C#m G#sus4 G#

sweat and toil. Our bod - ies are na - ked and racked with pain. Now lis - ten:

Fingerings: 9/9, 8/8, 8/8, 9/9, 8/8, 9/9, 9/9, 9/9, 9/9, 8/8, 8/8

C#m G# C# G#sus4 G# C#m G#

Lift that barge, you'd bet-ter tote that bale. And if ya get a lit-tle drunk you'll

Bass line fret numbers: 9 9 8 | 9 8 | 9 8

Gtr 1 tacet

C#m Cm Bm E N.C.

rit

land in jail.

Bass line fret numbers: 9 9 8 | 9 8 | 9 8

Verse

A tempo

A7 D6 A7 D6 A7 D6

3. I'm so wea-ry and sick of try-in'. I'm tired of liv-in',

Bass line fret numbers: 9 9 8 | 9 8 | 9 8

Gtr 2 (dist)

pp f

**w slide

Bass line fret numbers: 0 0 14 14 | 12/14 14 | 14 14 | 12/14

*Notes sounded by lifting fret hand off of strings
 **on pinky or ring finger

Gtr 1

Bass line fret numbers: 5 5 7 | 5 7 7 | 5 7 7 | 5 7 7

A D6 E E7

but a - fraid of dy - in'. And that God darn old Riv - er he just keeps roll - in' a -

12/14 9 9 9 7/9 9 9 15/17

5 7 7 7 7 9 9 9 9 9 9

A D6 A E

long. Keep on roll - in' a - long.

17 17 15 17 15 13 14 14 14 16 14 14 14 14 14 14 14 14 17 16 17

5 7 7 7 7 9 9 9 9 9 9

Interlude

Gtr 2 tacet

*NC.

(Organ, Bass & Drums, next 6 meas.)

A

D6

Gtr 1

5

X X X 2 2 3 3 2 2

*Not indicative of ensemble harmony

Outro
Double-time feel (♩♩ = ♩♩)

A7 E A D6 A D6

Keep on roll - in' a - long. Old Man Riv - er, don't you stop your way.

Gtr 2

Gtr 1

*With the slide held to the strings, hammer down on the fret indicated with the 1st or 2nd finger of the first hand

Begin fade *Fade out*

A D6 A D6 A D6

Keep on roll - in' from the North, the South, the East or West. You got - ta roll.

P S

from Jeff Beck - *Truth*

Greensleeves

Arrangement by Rod Stewart and Jeff Beck

A

Moderately slow ♩ = 96

*Dm

Dm/C

Dm/B

Dm/B♭

Asus4

Gtr 1 (acous)

mf
w pick & fingers
w heavy reverb
let ring throughout

rit

TAB

*Chord symbols reflect implied harmony

B

A tempo

Dm

Gadd9

C

Am

Dm

E7

P.M
**T

**T Thumb on 6th string

Am

Am/G

Dm

Gadd9

C

T

Am

Dm

A9

Dm

Dsus2

rit

C

Slightly faster ♩ = 102

F/C

Em/B

Am

Dm

8 10 10 10 8 12 10 10 8 7 8 9 9 5 5 5 3 0 1 3 3

8 8 5 (5) 1

*Staccato lowest note only

E7

Am

Am/G

F/C

3 3 1 1 0 2 1 2 2 0 1 0 8 10 8 8 10 12 10 8 8 10 10

0 2 3 0 2 3 8 8 10 8 8 10 10

Em

Am

Dm

A9

Dsus2

8 7 8 9 5 5 3 0 1 0 3 2 0 2 3 0 2 3

7 9 7 5 7 0 2 3 5 0 0 2 3

D

Slower ♩ = 87

Dm

Gadd9

C

Am

Dm

0 3 0 1 3 3 5 3 7 5 3 1 0 1 1 3 0 1 3 3

0 0 2 3 4 7 5 3 0 1 2 2 5 3 7 5 0 2 3

E7

Am

Am/G

Dm

Gadd9

C

3 2 1 1 3 0 0 2 1 2 2 1 1 1 3 5 3 7 5 3 3 7 5 3 3 1 0 0

0 2 0 0 2 2 0 0 0 2 2 2 0 3 4 7 5 3 2 3 2 3 2 3 2

Am

Dm

A9

Free time

D

1 1 3 0 1 0 1 0 3 2 0 2 3 2 3 2 2 0 2 3 2 3 2 3 2 3 2

0 2 3 5 0 0 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B7 F#7

grad release 1 2 rake |

(9) (9) 8 X 10 10 7 10 10 7

*Played as even eighth-notes

PM | PM |

7 7 7 9 7 7 9 7 7 9 7 7 9 7 9 11 9 9 11

E7 B7

Lis - ten. 1. You can rock

rake | rake | rake | rake |

3 2 1 1 2

PM | PM |

7 7 7 9 7 7 9 7 7 9 7 7 9 7 9 11 9 9 11

Verse B7

me, rock me all night long.

**Gtrs 1 & 2 loco mf

PM | PM |

5 7 9 7 9 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7

**Composite arrangement

E7

Keep on rock - in' me, ba - by, _____ rock me all

B7

night long. 'Cause, you know what? When you rock me

E7

B7

my poor back ain't got a bone. 2. You can roll

Verse

B7

me just like they roll the wag - on wheel way down in

Gtr 1

PM |

PM |

1/4

1/4

1/4

Gtr 2

PM |

PM |

PM |

1/4

1/4

1/4

1/4

1/4

B7

the coun - try. Keep on roll - in' me, ba - by, roll me all night

PM |

PM |

PM |

PM |

1/4

1/4

1/4

1/4

1/4

Guitar Solo

B7

Measures 1-3 of the B7 guitar solo. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first two measures feature a melodic line with eighth notes and a bass line with a 10-13 double stop. The third measure continues the melodic line with a triplet of eighth notes. Fingering numbers 1, 2, 10, 13, and 5 are indicated. A wavy line above the staff indicates a vibrato effect.

E7

Measures 4-6 of the guitar solo. The notation includes a treble clef, a key signature of three sharps, and a 4/4 time signature. The first measure features a melodic line with eighth notes and a bass line with a 7-9 double stop. The second measure features a melodic line with eighth notes and a bass line with a 7-9 double stop. The third measure features a melodic line with eighth notes and a bass line with a 7-9 double stop. Fingering numbers 1, 2, 3, 5, 6, 7, 8, 9, 10, and 12 are indicated. A wavy line above the staff indicates a vibrato effect. The text "let ring" is written above the first measure.

B7

F#7

Measures 7-9 of the guitar solo. The notation includes a treble clef, a key signature of three sharps, and a 4/4 time signature. The first measure features a melodic line with eighth notes and a bass line with a 7-9 double stop. The second measure features a melodic line with eighth notes and a bass line with a 7-9 double stop. The third measure features a melodic line with eighth notes and a bass line with a 7-9 double stop. Fingering numbers 1, 2, 3, 5, 7, 9, 10, 11, 12, and 13 are indicated. A wavy line above the staff indicates a vibrato effect. The text "let ring" is written above the first measure.

E7

B7

*Played as even eighth-notes

E7

Oh!

B7

Keep on roll - in' me, ba - by, roll me

PM

PM

PM

10

B7

F#7

all night long. 'Cause you know what? When you shake, rat-tle and roll

P M |

P M |

P M |

P M |

*Sung as even eighth-notes

B7

B7

me, my old back ain't got a bone. So when you do it, keep on

P M |

P M |

P M |

P M |

Gtr 2 tacet
B7

Gtr 1

10 10
10 10

rake | rake | rake |

11 9 9 (9) 9

X

10 10 7 9
9 9 7 9

Hah, hah, keep roll - in' me, hon-ey, 'til my old back ain't got a

Musical notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written on a single staff. The lyrics are placed below the staff. The score includes a double bar line and a repeat sign. The key signature changes to two sharps (F#, C#) after the double bar line. The tempo/mood is marked *mf*. The score includes a double bar line and a repeat sign. The key signature changes to two sharps (F#, C#) after the double bar line. The tempo/mood is marked *mf*. The score includes a double bar line and a repeat sign. The key signature changes to two sharps (F#, C#) after the double bar line. The tempo/mood is marked *mf*.

Chorus

B7 F#7 B7

bone. O - ver there!

Gtr 1

10 7 10 10 7 10

f

1 hold bend w bar

Gtr 2

mp

7 7 7 7 9 7

Rock - in' me, ba - by. Rock - in' me, ba - by.

w bar

1 hold bend

7 9 7 7 9 7

E7

Rock me, hon-ey. Rock - in' me, ba - by.

The guitar accompaniment includes a bass line with 7th fret barre and a treble line with triplets and a wavy line indicating a vibrato or tremolo effect.

Whoa, I don't mind which way that you... Come on, hon - ey, keep on

The guitar accompaniment includes a bass line with 9th fret barre and a treble line with triplets and a wavy line indicating a vibrato or tremolo effect.

Chorus

B7

rock - in' me, ba - by. Rock - in' me, ba - by.

1 hold bend w bar

PM | 3 PM | 3 PM |

7 7 (7) 9 7 9 7 9 7 7 9 7 7 9

E7

Keep on rock - in' me, ba - by. You know you bet - ter

10 1 9 9 9 12 1 9 10

PM | 3 let ring |

7 7 9 (9) 7 6 20

Beck's Bolero

A

A

Rhy. Fig. 1

[illegible]

C/A

8va

15 17 17 15

12 (12) 14 14 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dadd9/A

8va

17 17 (17) 15

14 (14) 14 14 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible][illegible]

B

Gtr 1 w Rhy Fig 1
Gtr 2 tacet

A
Riff A

C/A

Gtr 3

Dadd9/A

A

G6/A

A

G6/A

End Riff A

Gtr 3

Gtr 4 (elec)

mf

*w dist & delay
w slide
steady gliss

*Delay set for quarter-note
regeneration w 1 repeat

C

Gtr 1 w Rhy Fig 1
Gtr 3 tacet

A

C/A

Gtr 4

let ring

Dadd9/A

A

G6/A

A

G6/A

D

Gtr 1 w Rhy Fig 1

A

Gtr 4

C/A

steady gliss

steady gliss

steady gliss

steady gliss

Gtr 3

f

Dadd9/A

A

steady gliss

G6/A A G6/A

steady gliss

E

Gtr 1 w Rhy Fig 1 (1st 9 meas)
Gtr 3 w Ruff A

A

Gtr 4

mp
w out slide

C/A

Dadd9/A

A G6/A A

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3 3

9
 7
 0

A

C/A

Gtr 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

9 5 0 9 5 0 9 5 0 9 5 0 9 5 0 9 5 0 10 5 0 10 5 0 10 5 0 10 5 0 10 5 0 10 5 0

Gtr 3

f

7 0

12 12 11 12

14 14 12

A

G6/A A G6/A

H A G6/A A

Gtr 4 tacet
G6/A

Gtr 3

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr 1

Pitch G
*Microphonic fdbk, not caused by string vibration (next 9 meas)

from Jeff Beck - *Truth*

Blues Deluxe

Words and Music by Rod Stewart and Jeff Beck

Intro
Slowly ♩ = 45

N.C. ***G7 F7/A C7 F7 C7 G7

*Gtr 1 (dist)
**
(Piano)

f rake *mf* P.M

TAB

*Set vol knob at 1 2 volume
**Recording sounds 1 4 step flat.
***Chord symbols reflect basic harmony

Verse

C7 F7

Rod Stewart: 1. I don't know much a - bout love, peo - ple, but I sure

p let ring

13 8 3 1 2 8

C7

think I've got it bad. Ha, ha, — yeah.

mf *f*

9 8 11 11 (11) 8 13 11 12 11

F7

I don't know too much a - bout love, _____ peo - ple, but I

p *mf*

let ring | let ring | steady gliss

8 8 7 8 8 8

C7

sure think I've got it bad. _____

p *mf*

let ring | let ring | steady gliss

11 10 9 8 10 9 8 (8)

| Played behind the beat

G7

F7

Some peo - ple say love is just a gam - ble. But what - ev - er it is, it's a - bout

p *mf*

let ring |

8 10 10 10 (10) 9 8 10 8 10

C7

F7

C7

G7

to drive poor me mad. _____ Yes, it is. _____

mf *p* *mf* *mp*

let ring |

8 9 9 10 9 8 7 7 6 (6) 5 7 5 5 4 3

Verse

C7

F7

2. I sit here in my lone - ly room, tears flow - in

p *f* *p* *P M*

w pick & fingers | w pick

11 8 11 12 8 19

[Sung behind the beat

C7

all down my eyes. C' - mon babe.

tr *mp* *mf* *Sva*

11 8 11 12 8 19

F7

As I sit here, sit here, sit here in my lone - ly room, ah,

Sva *loco* *Sva* *loco* *P M* *p*

(19) 8 8 18 19 10 8 8

C7

you know the tears flow - in' all down my God dam eyes.

mf

10 10 10 8 10

Oh, yeah.

PM rake |

9 10 10 x x 8 10 9 1.2 (9) 1.2 8 10 8 9 8 10 13 (13) (13) 11

mp

G7 F7

I won-der how you could treat me so low-down and dir-ty. Ha, ha. You know what? Your heart

Sva *loco*

mf

12 13 (13) (13) (13) 13 18

8 8 8

C7 F7 C7 G7

must be made out of i-ron. And it ain't no lie. C'-mon ba-by.

tr

5 8 8 10 8 3 (5) 3 (5) 4 13

Piano Solo

C7 F7 C7

p *mf* *p* *mf*

grad bend

10 10 10 8 8 8 8 10 8 8 11 10 8 9

**T = Thumb on 6th string

G7

Don't you wor - ry. _____

f w. pick *let ring* *mp* *mf*

8 10 9 8 11 10 11 10 11 10 11 10 11 10 11 10 11 10

[illegible]

Guitar Solo

Measures 1-10. The score includes a treble clef staff with notes and a bass clef staff with fret numbers. Chords C7 and G7 are indicated above the first few measures. The solo begins in measure 4 with a 'rake' technique. Fingerings and picking patterns are detailed below the bass staff.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a half note G4, then a half note F#4, and finally a half note E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. The system ends with a quarter rest. The key signature has one flat (B-flat), and the time signature is 4/4.

[illegible][illegible]

C7

Musical score for the piece "O - ver here." The score is written for guitar and includes a vocal line. The guitar part features a complex arrangement of chords and melodic lines, including a section with a "grad release" and a "let ring" instruction. The vocal line is marked with "O - ver here." and includes a note with a star symbol. The score is divided into measures, with a key signature of one flat and a time signature of 4/4.

C7

I could sit down and cry. Ha, ha, ha. Yeah, I do. Dig this.

mp

PM

1 2 1 2

5 6/8 8/11 11-11/13 13-15 (15)

10 12 15

F7

You know some - time I get so wor - ried,

mp *mf*

peo - ple, you know, — and on - ly you know

f *p s*

C7

I could sit down and cry. — And it ain't no lie. Be - cause,

**Full vol*

Outro
Free time

G7

F7

I don't know too much a - bout love, peo - ple, but I, —

**** *****

***Decrease vol knob to 1/4 volume*
****Vol swell*

I Ain't Superstitious

Tune up 1/4 step

Intro

Moderately ♩ = 108 (♩ ♩)

 \mathbb{F}

Gtr 1 (dist)

Gtr 1 (dist.)

mf

**T | T |

TAB

3 1 4 3 1 3 1 3 1 3 1 3 1 3 1 3

*Chord symbols reflect basic harmony
**T Thumb on 6th string

Verse

Bb

Rod Stewart: 1. Ain't su - per - sti - tious,

***Gtr 2 (dist)

***Gtr 2 (dist)

w wah-wah & delay

1/4

w/ slide

***Jeff Beck wears slide on middle-finger throughout

1 T Thumb on 6th string

Gtr 1

Gtr 1

The musical score for guitar 1 consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a melodic line with various ornaments, including a wavy line, and triplets. The bottom staff is a six-string guitar staff. It contains a bass line with triplets and a fretting diagram for a barre on the 4th fret. The fretting diagram shows the first four strings (D, G, B, E) with a barre on the 4th fret, and the fifth and sixth strings (A, D) with a barre on the 4th fret. The fretting diagram is labeled with '1' and '4'.

F Bb

black cat crossed my trail. I ain't su-per-sti - tious,

15 $\begin{matrix} 12 & 13 & 10 & (10) \\ 12 & 13 & 10 & (10) \end{matrix}$ $\begin{matrix} 12 & 13 & 10 & (10) \\ 12 & 13 & 10 & (10) \end{matrix}$ $\begin{matrix} 13 & 15 & 15 \\ 13 & 15 & 15 \end{matrix}$ 13 15

PM
T

1 0 3 1 $\overset{1/4}{\curvearrowright}$ 3 1 3

F C

but a black cat crossed my trail. Bad luck ain't got me so far,

15 X $\begin{matrix} 11 & 10 & 10 \\ 10 & 10 & (10) \end{matrix}$ $\begin{matrix} 11 & 10 & 10 \\ 10 & 10 & (10) \end{matrix}$

PM
T

1 0 3 1 $\overset{1/4}{\curvearrowright}$ 3 1 3

*Sung as even eight notes

Verse

Bb F7 Bb

and I won't let it stop me now. 2. The dogs be - gin to bark, ah,

P M T

F7 Bb

all o-ver my neigh - bor - hood, and that ain't all. Dogs be - gin to bark, ah,

w o slide

P M T

F7

C

all o-ver my neigh - bor - hood. Mm, mm. This is a mean - old - world - to live in

w slide

13 12

1 0 3 1 3 1 3

PM
T

10 10
8 8
10 10
8 8

3 3

2 5 3 5 3 5

Interlude

Bb F7 Bb

and I can't face it all by my - self, at all.

13

X 13 10 10

13 13 10 10 15 15

14/15 14/15

10 10
8 8
10 10
8 8

3 3

3 3 3 3

1 1 1 1

F Bb

let ring

15 (15) 15

14 14 (14)

PM

10 12 13 10 (10) 15 14/15 14/15

10 12 13 10 (10) 15 14/15 14/15

3 3 3 3

3 3 3 3

1 1 1 1

F C7#9

steady
ghss

w o slide
T

1.2

w/ slide

The first system of music includes a guitar melody in the top staff and a bass line in the bottom staff. The guitar melody starts with a series of sixteenth notes, followed by a half note, and then a series of eighth notes. The bass line consists of a single note, followed by a half note, and then a series of eighth notes. Fingerings and fret numbers are indicated throughout the system.

Bb F Verse Bb

3. And, dogs be - gin to bark, ah,

The second system of music includes a guitar melody in the top staff and a bass line in the bottom staff. The guitar melody starts with a half note, followed by a half note, and then a series of eighth notes. The bass line consists of a single note, followed by a half note, and then a series of eighth notes. Fingerings and fret numbers are indicated throughout the system.

F7 Bb

all o-ver my neigh - bor - hood. The dogs be - gin to bark, ah,

PM
T

The third system of music includes a guitar melody in the top staff and a bass line in the bottom staff. The guitar melody starts with a half note, followed by a half note, and then a series of eighth notes. The bass line consists of a single note, followed by a half note, and then a series of eighth notes. Fingerings and fret numbers are indicated throughout the system.

F C

all o-ver my neigh-bor-hood. I got a feel-in' a-bout the fu-ture

PM
T

Interlude

Bb F7 Bb

and it ain't too good, I know that. I know,

PM
T

F7

Bb

I know, I know - a.

8va

loco

*Hypothetical fret location

steady gliss.

F7

C

Verse

Bb

F

4. Ain't su-per - sti - tious,

w o slide

p

f

F Bb

but a black cat crossed my trail, I said so many time before. Ain't superstitious,

w slide

T

F C

a black cat crossed my trail, ah. Bad luck ain't got me so far

P.M. T P.M. I

*Sung as even eight notes

F7

Bb

The image displays a musical score for the song "The Wind" by Gustav Mahler. It consists of a vocal line and a piano accompaniment. The vocal line is written in G major and 4/4 time, featuring a melody with various ornaments and a piano accompaniment with complex chordal textures and dynamic markings like "ff". The score includes a vocal melody with various ornaments and a piano accompaniment with complex chordal textures and dynamic markings like "ff".

**Full vol

SHAPES OF THINGS

LET ME LOVE YOU

**(WALK ME OUT IN THE)
MORNING DEW**

YOU SHOOK ME

OL' MAN RIVER

GREENSLEEVES

ROCK MY PLIMSOUL

BECK'S BOLERO

BLUES DELUXE

I AIN'T SUPERSTITIOUS